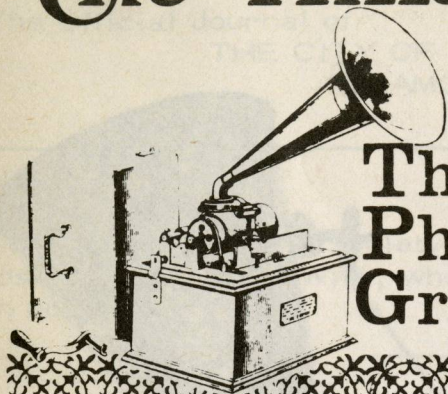


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**

inaugurated 1919

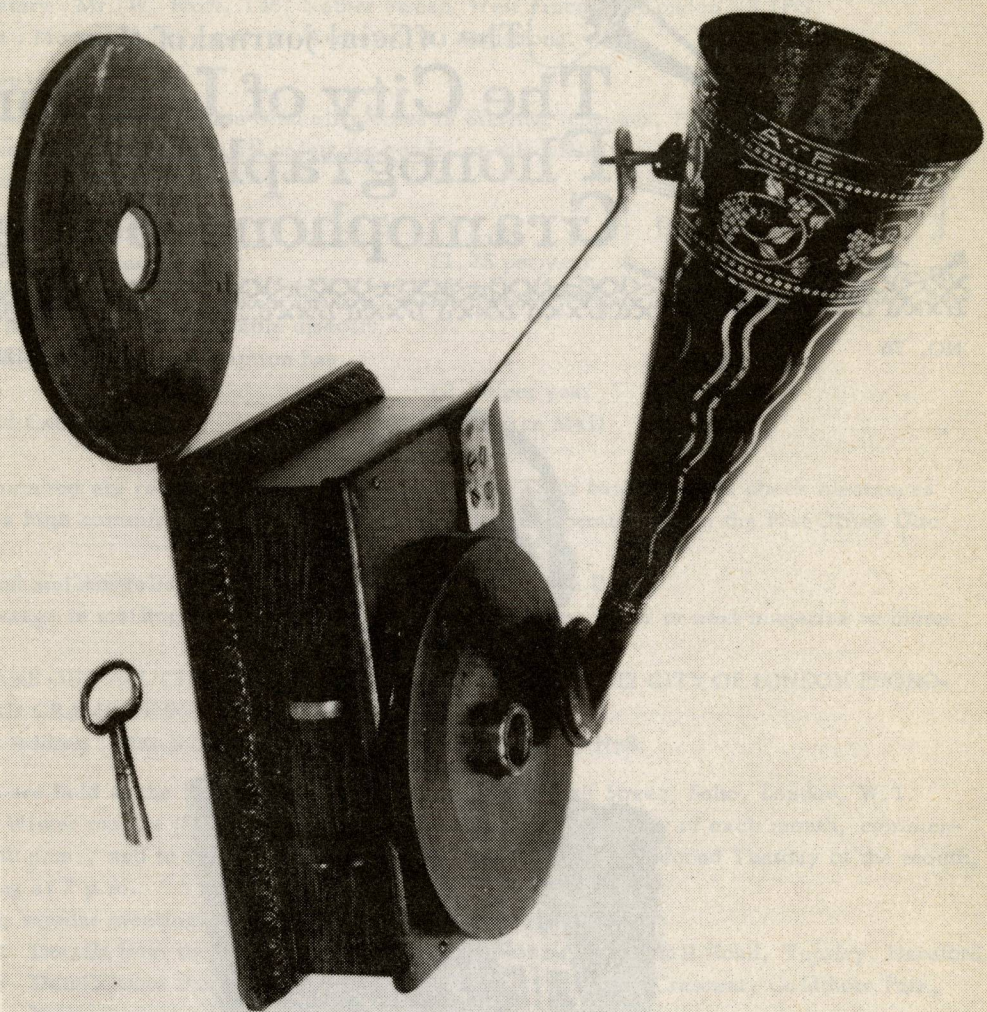
NO. 76

DECEMBER, 1973



ÉDOUARD-LÉON SCOTT DE MARTINVILLE

Photograph kindly supplied by Édouard Pécourt of Paris



STOLLWERK GRAMOPHONE (see page 131).

Photograph by courtesy of Christie's.

 * THE HILLANDALE NEWS *

The Official Journal of

THE CITY OF LONDON PHONOGRAPH &
 GRAMOPHONE SOCIETY

(Inaugurated 1919)

No. 76

DECEMBER 1973

"The Officers of the Society offer our President condolences on the loss of his beloved Wife, who passed away recently after a long spell in hospital".

CHAIRMAN'S CHAT

Once again the Society year has gone full circle, and we have had another Annual General Meeting. It was very gratifying to see so many Members this year at the AGM. This was due, no doubt to the fact that the Magazine is now up-to-date, and proper notice of the meeting was given. Members will remember that this time last year the Hillandale News was terribly in arrears, and thanks for sorting out this mess are largely due to Tony Besford, and also his wife for putting up with all the hours of work involved.

I should also like to pay tribute to all those who have helped the Society in the past year, especially Vice-President George Frow, who accepted the post of Vice-Chairman, and has encouraged me in many ways, as I still felt somewhat inexperienced in Society matters. However, the year's work has made me more confident, and I am willing to carry on. Now George is having a well-earned rest, although he is still acting as storekeeper for our publications, and no doubt will do the occasional bit of printing.

We have had several very interesting programs this year, notably the Gilbert and Sullivan evening, and the Peter Dawson recital. Peter Dawson seems to be appreciated much more lately, and his position among recording singers must be almost, if not quite unique, in that he recorded right the way through the development of talking machines, from wax cylinder to stereo disc. We were privileged to hear examples of both types of recording in the recital.

It was unfortunate that some of the meetings were almost impromptu affairs, and were arranged right at the last minute. This came about because some of the Summer months were left vacant in the hope that Members from further afield would like to participate, but nothing transpired in this direction, so this year I have made sure that all the meetings are fully arranged in advance. I was sorry to miss the "Free-for-all" meeting in July due to holidays, but we are soon to have another similar evening.

Work still goes on apace with research into old records and the companies which produced them. It would seem it is being done only just in the nick of time, because even now, it is being

found that some of the records of companies have been destroyed, and some of them quite recently too. One of the most sensational discoveries made recently was the original photograph of Barraud's first "His Master's Voice" painting, complete with cylinder phonograph. This, together with many other photographs and very informative text was put together by two of our Members and published in booklet form, and the BBC even gave it a spot on Nationwide.

My own research into Pathe still goes on, aided by other Members, but there are still many annoying gaps. Research into the Diamond Double Disc series has produced some interesting pseudonyms, which I will list for readers' benefit in the next Hillandale News. One which I will mention here is our old friend, George Baker, who appears as Eric Harper on Diamond Double Discs. Also, as dates of the records have now become more certain, I shall be making a listing of these.

Time marches on for us all, and it is particularly sad when we hear that well-known personages have passed away, but we reflect that our Society exists to encourage the listening to recordings of all ages, and we must be grateful that many artists willingly consented to make many records, so that we can continue to hear them. Since our last Society meeting, two famous musicians have died, Norman Allin and Pablo Casals. Casals, apart from being a world-famed teacher of the cello, is known to the likes of ourselves through his recordings for Columbia and HMV. Probably the most famous of his HMV recordings was the Schubert Trio in B flat, which he recorded with Cortot and Thibaud. This recording stayed on the catalog for over a quarter of a century in 78-form, and was afterwards transferred to LP. Norman Allin's fine bass voice is preserved on Columbia discs. I remember hearing him give a talk on the radio many years ago, and telling how Columbia brought out their silent-surface discs in 1923, and he was asked to make one of the first "New Process" discs.

By the time this goes to press, a little celebratory function will have passed, but no doubt some of you will take advantage of it. I hear the Army and Navy stores is promoting sales of the Gramophone Company's 75th anniversary records on the first of November, and some of the artists who appear on these records are to be there to autograph copies.

In closing, may I wish you all a happy Christmas, and good luck and happy hunting in the New Year.

LEN WATTS.

THE STOLLWERCK CHOCOLATE PHONOGRAPH

The Stollwerck Chocolate phonograph illustrated in this issue was included in the October 2nd sale of Talking Machines at Christie's, where someone was prepared to fork out £78.75 for it. According to V.K. Chew ('Talking Machines,' Page 78) these toy machines played chocolate records, a fact which was mentioned in the catalogue of the sale. Someone has subsequently suggested, rather unromantically, that they never did any such thing, their sole connexion with chocolate being that they were acquired by eaters of Stollwerck chocolate who sent the manufacturers a specified number of tokens or wrappers. Certainly, the two records which came with this example were thoroughly indigestible, being nearly one quarter of an inch thick and made

of cardboard with a coating of celluloid or some similar substance. There is no doubt that they were specially made for the machine, for they were exactly the right size ($4\frac{1}{2}$ inches in diameter) with a centre hole of about $\frac{3}{4}$ -in. The records were of the Hillandale variety, and the stylus was a rose-thorn glued to a small metal spider; it may originally have had a sapphire, as the reproducer was very similar to that found on phonographs of the 'Puck' family. Can anyone throw any light on the subject? Better still, has anyone ever seen, or tasted, a Stollwerck chocolate record?

CHARLES CROS'S THEORY, PARIS 1877

by George Frow

The earlier practical work of Leon Scott (in 1857) and Rudolphe Koenig (in 1863) on The Phonautograph, and that a paper on the sound-recording and reproducing theory was deposited in the same year as Edison's Phonograph invention, are familiar to all those interested in the early history of our hobby. In fact most have seen photographs of The Phonautograph, even working examples, as many were made to demonstrate the theory of tracing sound vibrations on a moving drum.

It will be remembered that Cros deposited his papers with the French Academie des Sciences in April 1877, but two months later on 30th July, Edison was granted his British Patent 2909, which among other matters is concerned with the recording and reproduction of the human voice on paper or soft sheet metal. This patent is really concerned with the transmission of electric currents and reproduction of corresponding sounds at a distance, and it was Edison's famous United States Patent No. 200,521 of February 1878 which established the phonograph, and which almost duplicated as its main drawing of a talking machine, the receiving and reproducing machine of the earlier British patent.

All this has perhaps brought us a little way from the object of these notes; to put into print for those who have never seen it, an abbreviated translation of Cros's thesis which appeared a very long time ago in TALKING MACHINE NEWS, and to read again his theories relative to Edison's almost contemporary patents. The main thing of course is that Edison made it work, and several scientific writers have expressed the view that Cros's would never have done that, in fact a decade later Berliner followed these lines and found heavy going. Here then is an account of M. Cros's paper of April 1877, which remained sealed away until the December of that year:-

"In general my process consists in obtaining the tracing of the to-and-fro movements of a vibrating membrane and the utilisation of this tracing for reproducing the same to-and-fro movements, with their relative inherent durations and intensities in the same membrane, or in another adapted for furnishing the sounds and noises which result from this series of movements.

"We are therefore concerned with the transformation of an extremely delicate tracing, such as that obtained with a delicate stylus rubbing upon a surface blackened by a flame, to transform, I say, these tracings in relief or intaglio, in resisting material capable of guiding a moving body, which transmits these movements to the sonorous membrane.

"A light stylus is connected with the centre of a vibrating membrane; it terminates in a point

(metallic wire, the barb of a feather, etc.) which bears upon a surface blackened by a flame. This surface is a part of a disc to which is given a double movement of rotation and rectilinear progression.

"If the membrane is at rest, the point will trace a simple spiral; if the membrane vibrates the traced spiral will be undulating, and these undulations represent exactly all the to-and-fro movements of the membrane, with their times and intensities."

Up to this point the apparatus as described would represent a modified Scott Phonautograph, in which the cylinder is substituted by a flat disc. M. Cros then continued:

"By means of the photographic process, which in fact is well-known, this traced, transparent, undulatory spiral is converted into a line of similar dimensions, in intaglio or in relief, in resisting material like tempered steel, for instance.

"This done, this resisting surface is, by means of a motor apparatus, made to turn and to progress rectilinearly with a velocity like that which was used in the registration.

"If the reproduced tracing is in intaglio, a metallic point, and if it is in relief a notched finger, held by a spring, bears upon the tracing at one end, and is connected at the other end with the centre of the membrane, adapted for sound reproduction. Under these conditions the membrane is not any more acted upon by the vibrating air, but by the tracing controlling the pointed stylus by pulsations exactly like those to which the membrane was subjected in recording, both as to duration and intensity.

"The spiral trace represents the successive equal periods by its increasing and decreasing length. There is nothing inconvenient in this, if only the outer portion of the rotating circle is used, and if the spirals are close together, except that the central part of the disc is lost.

"In all cases however a helical tracing upon a cylinder is much to be preferred."

MORE ABOUT PORTABLES

by Christopher Proudfoot

Since my article on HMV portables in the August 'Hillandale News', it has been suggested that I carry the story on to the later models. Firstly, however, I would like to add one or two details to what I wrote before. The oak-cased model with a 'dropping' motor-board was current in 1922, and was referred to simply as the 'Portable Model'. The new numbering system, under which most machines were given three-digit numbers, appears to have been introduced in 1923, and the longer, leatherette-covered version of the Portable probably came out at the same time, being designated 'Model 105'. By the autumn of 1923, this had reached its final form, as mentioned in my previous article, with black external fittings and suitcase-type lid-catch. This cost £9.0.0., compared with £13.10.0. for the earlier oak version; this is partly a reflection of the overall reduction in prices at the time. For example, in 1922 a mahogany Model 14 would have set you back £100, but by October 1923 the same machine, re-named Model 200, could be had for £80. Purchasers of 1922 models must have kicked themselves!

All the portables mentioned so far are seldom seen today. However, the machine which replaced them at the end of 1925 is probably the commonest of all the HMV models, if not of all

gramophones. It is in its later variations, of the period 1927-1931, that the 101 is usually seen, and I have yet to see an example of the first version, which is wound from the front, and has a double spring-topped needle container in the lid. (The latter was a feature also of the 'reflector' model I referred to in August). The main characteristic of the 101, which remained unaltered throughout the model's lifespan, was its sound conduit. This consists of a thin swan-neck tone-arm, lowered by mounting the base-flange under rather than on top of the motor-board, and a terne-plate horn coiled round the motor and emerging at the back of the motor-board. As on all models of this generation, the soundbox is the No. 4. This was the Company's first portable to be designed on anything like a scientific basis. Early models have the circular steel pillar-and-plate motor (410), wound from an early date by a handle at the side, angled so that you don't bark your knuckles on the table. This motor was replaced by the No. 59, probably in the latter half of 1927; this has a top-plate and pillars die-cast in light alloy, with a steel dust cover round the sides. There are other detail variations on this and the final version of the 101, which is distinguished by its automatic brake, actually a more sophisticated mechanism than that used on the contemporary cabinet and table grands.

An enlarged version of the 101, the 112, which is seldom seen in this country, has a worm-drive motor and varnished teak case with lacquered brass external fittings. This was probably designed for Colonial use in tropical climates. An example of 1927/8 is on display at the Royal Scottish Museum in Edinburgh.

In 1931, a new portable appeared, called the 102. This is slightly higher than the 101, and the case has more rounded edges with more decorative but less substantial-looking corner reinforcements. Inside is a larger horn with a short, fat S-shaped tone-arm fitted initially with a No. 16 soundbox and later with a 5a or 5b (The No. 16 is superficially similar to the No. 5, but is of cheaper construction, the front shell being clamped round the rim so that, once assembled, it can never be dismantled. The fret has a backing of tinsel fabric, so that it is impossible even to see the diaphragm). Early models have a grained metal motor-board, but this soon reverted to wood. The motor, No. 270, is of all-steel construction, shaped to fit the irregular space surrounded by the horn. Manufacture of the 102 continued until 1954, and the model was still available from Hayes as late as November 1957.

The teak-cased 112 was also replaced in the 1930's, but its successor, the 113 was based not on the 102 but on the contemporary table grands like the Model 130, being adapted by the addition of a carrying-handle, corner reinforcements and a let-down flap in front of the grill. This was probably sold mainly in India.

1930 was not a good time to be selling luxury goods, especially high quality (and therefore expensive) ones, and it is not surprising to find that the Gramophone Company decided to attack the cheaper end of the portable market. This was in the hands of Decca, Columbia and a host of smaller manufacturers. The first 'cheap' HMV portable probably appeared in 1931; it was called Model 99, and is quite unlike anything produced by the Gramophone Company before or since. The lid opens on the long side, revealing a nine-inch turntable with a grained metal motor-board and a straight tone-arm (with a No. 16 soundbox) at the right-hand side. This is the only HMV tone-arm I have seen which does not have some form of joint allowing the soundbox to be inverted. There is a small folded internal horn which uses the motor-board as

its top side; it is, within its limitations, a proper horn and not a reflector.

The 99 was probably short-lived, for it is seldom seen today, and the merger with Columbia in 1931 gave HMV access to other designs which were cheaper to make, more conventional in appearance and more effective. The best of the resulting models was the 97, which used the small motor of the 99 with a 10-inch turntable, a Columbia soundbox sporting a well-known Terrier on its shell and mounted on a swan-neck tone-arm connected to a horn which came to an end under the front of the motor-board. The sound emerged at the back, as on the 102, the larger end of the horn being replaced in this case by the inside of the cabinet itself. This crude arrangement is surprisingly effective, the wooden cabinet forming almost as good a tone-chamber as the 102's metal horn. The model was marketed under the Columbia name as Model 204, and there was a cheaper version, also available with either badge, which used the No. 23 soundbox, a die-cast affair with a square-sectioned rim and a stylus-bar similar in shape to that of the old No. 4 but mounted on ball-bearing pivots.

"Anything will do" said the Editor when I promised him this article at the AGM, and I know that few readers will be interested enough in portables to read carefully through all the above blurb, but I hope that those who, like me, find an irresistible attraction in gramophones of any sort, will find some snippet of useful information therein. Any corrections or additions will be most welcome.

THUMB-NAIL SKETCHES No. 63

by TYN PHOIL

Edison Blue Amberol Record No. 1854.

"Always Gallant" Polka. Xylophone Solo played by Albert Benzler.

Philip Fahrbach was a German composer noted for a large output of light instrumental music, "Immer Galant" (Always Gallant) was one of his best, and shows the grace and delicacy, as well as some pretty melodies so characteristic of this composer.

As a Xylophone solo it affords many opportunities for an effective display of Benzler's technical ability.

Albert Benzler was a versatile player, being equally at home on a xylophone, piano, organ and bells.

In addition to his work for Edison, he made some fine recordings for the United States Everlasting Company.

BRIEF BIOGRAPHIES

Distilled by Gerry Annand.

HARRY PLUNKET GREENE (Baritone)

Born Ireland 1865, died London 1936. Studied in Germany, Italy, and in London. Made early reputation in opera and then turned to oratorio & song recitals, in which he drew on a very large and varied repertoire, including songs especially written for him by Parry, Stanford and others.

He wrote a book, "Interpretation in Song".

CHARLES GILBERT (Baritone).

Born Paris November 1866, died New York October 10th, 1910.

Pupil of the Paris Conservatoire. Sang first at La Monnaie in Brussels, at the Metropolitan Opera 1900-1903, finally at the Manhattan Opera House 1906-1910.

RINA GINSTER (Soprano).

Born Frankfurt April 1st 1898. Studied with Louis Bachmer. Toured extensively in Europe and the U.S.A. Appeared in recital and as soloist with various orchestras. In 1938, she became a teacher at the Zurich Conservatory.

DINH GILLY (Baritone).

Born Algiers 1877, died London May 19th, 1940. Pupil of Cotogni. Covent Garden debut in Aida in 1911. Sang at Metropolitan Opera 1909-1914.

In 1914 War was made a P.O.W. in Austria. Following the war, he established a singing school in London, where he was connected with the Beecham Opera Company.

IN THE GROOVE

by 'UBIQUE'

Fagin's Phonofair was a great success, and something rather different to what we have seen before - rather better in fact, some said - as the accent was this time rather on machines than on records. The Society took a table and this was manned by Len Watts, George Frow and Bill Brott, who were glad of the chance to renew old acquaintances with the visitors, and meet some of the Society members from abroad.

At the time of writing, we hear John Carter is organising a Record Bazaar in North London on October 28th, at which the Society will again have a table. Sunday afternoon at three o'clock seems a strange time to hold a Bazaar, most people are trying to digest their Sunday lunch or beginning to think of tea and crumpets round the fire.

While on the topic of attending bazaars, rallies and the like, Len Watts and George Frow took a load of literature up to a phonograph and gramophone display in Leicestershire at the start of September. This was displayed in a tent and arranged by the Society's Midland Group, and was part of a large steam traction engine rally. The machines competed against steam whistles, fair organs, military bands and motor cycle teams outside, and what the stage-effects records called "crowd noises"; they all performed creditably thanks to the organisation of Eddie Dunn, Phil Bennett and the other members of the Group, while the Society publications sold quite well, and several new members were enlisted. At times the tent was often too full of humanity for comfort.

For years the collecting of machines has been going on quietly, but the past twelve months or so have seen a news-hungry press turning its attentions to the machine auctions at Christie's and elsewhere, in fact surveys and reports on machines have become a regular feature of the newspapers. Some months ago it was THE GUARDIAN, more recently THE TIMES and THE SUNDAY TELEGRAPH - even the September journal of The Institute of Directors. At the Christie October sale, one of the earliest Berliner Gramophones made a thousand guineas, and was bought by the Royal Scottish Museum, Edinburgh. I think most of us were relieved that it

would remain in the Country, and pleased that it had returned to Scotland, where I understand it had languished for about eighty years in the top rooms of a castle. The machine was in "nearly new" condition, having hardly been played since it was bought, even the rubber hearing tubes were still flexible and in acceptable shape, a tribute perhaps to the atmosphere of the store-room, but the large rubber connector tube, which fed the sound from the sound-box to the sphere where one could plug-in with listening tubes, was hard and inflexible. The other machines in recent sales have reflected inflation and a growing outside interest, but from the comments heard from those who attended, it seemed that at the last Christie sale, the prices have been more stable.

One of our honorary members, and a follower of this magazine, is Charles S. Cox, who lives in Middlesex. He is an alert 92, and almost certainly our senior member; he was first employed by Colonel Gouraud in the nineties in London. Gouraud was Edison's agent at one time, and was responsible for many of the early and historic cylinder recordings, and he afterwards put his money into the development of a compressed-air magnified gramophone, the forerunner of Parson's Auxeto-Gramophone. This had been invented by Horace Short, one of the three Short Brothers who were to found an aircraft industry, and Charles Cox worked with them when they were making balloons. He has recounted some of his life in earlier HILLANDALE NEWS, particularly in No. 44 of 1968. In August of this year he and his wife celebrated their Platinum Wedding, which is the rare achievement of being united for 70 years. We would like to offer him and Mrs. Cox congratulations on reaching this anniversary.

From Japan, Toru Funahashi reports finding an unusual needle-box and sends a photograph. The box is in too indistinct a condition to reproduce in this magazine, but with care and spectacles one can discern a cat listening to a gramophone with a morning glory horn. This is the "trade-mark" of HER MASTER'S VOICE. This was bought in Pyongyang, the North Korean city in 1912, and was almost certainly made in Japan. Perhaps other members who know needle-boxes, recognise this one.

The ANNUAL GENERAL MEETING in London this October was a great success - if this is the word - in being instrumental in getting together so many of the members whom we rarely see these days. The business of the Meeting is reported elsewhere, but it is a good omen that the Society attracted such a gathering of its stalwarts of yesterday at one Meeting, and we all hope this will be a turning point to better attendance and better programmes. Several of our old friends have promised programmes for next year. Although a lot of members favour 78s these days - or even the L.P. extract on occasion - we should not turn our backs entirely on the cylinder and hill-and-dale record, or we might just as well take the word Phonograph out of our Society's name and become one of the many. It is the feeling of belonging to a society unique in Europe that attracts our members, and I think nearly all who were there are aware of this.



TED and MAY HOPKINS - PIONEER WELSH RECORDING STARS.

By O. W. WAITE

This story is about a boy from a Welsh village who rose from modest beginnings to become a top line act as a comedian and singer in the hey-day of the Music Halls. The Welsh, although perhaps small as a nation, are appreciative of merit when they see it, and they took Ted Hopkins straight to their hearts. With his engaging accent and shrewd observation of the quirks and oddities of the folks of his day, he delighted audiences everywhere with humour and wit in song and story, soon numbering among his friends some of the most famous in the land. What Harry Lauder was to Scotland, Ted Hopkins was to Wales. Ted and his sister, May, were also examples of the way the invention of cylinder and disc recording was able to introduce artistes to a wider audience and greater fame.

Born at Melincrythan, near Neath, Glamorganshire, nearly a hundred years ago, the turn of the century saw him as a young man, who beginning as an amateur with a local Dramatic Society, was noticed by an agent, who offered him a professional part in a production at Porthcawl. After small town shows he was joined by his sister May as partner in sketches such as "The Welsh Courtship" and "The Squire" which were an immediate success. Ted also wrote his own songs, one of these was called "Saturday Afternoon", which he sang dressed as a cross-country runner:

"Every Saturday afternoon
 When we're clean and tidy
 When the clock is striking three
 Off goes the Captain, the Harrier, and Me!
 Over the mountains and meadows,
 Back by the light of the moon,
 Making a noise.....
 One of the boys.....
 On Saturday afternoon!"

About this time Mr. Stoll (afterwards Sir Oswald Stoll), having built the Cardiff Empire, booked them for his circuit of theatres in London and in the provinces. Ted and May topped the bill at both the Coliseum and the old Alhambra in the West End. The Cardiff Empire is now demolished, and the black-fronted Odeon Cinema stands on the site of the Alhambra. Our "Welsh Comedy Duo" also played the Holborn Empire, Collins' in Islington, the Metropolitan in the Edgware Road, and all the usual stages of what have become the ghost theatres of Music Hall.

A long series of tours followed, success being due to comedy sketches and homely humour in the Welsh idiom, which led to cylinder recordings for Sterling issued in 1907, Pathe Hill-and-Dale Discs, and lateral cut Jumbos in 1909. They were, when recording for Sterling, in the good company of Harry Lauder and Albert Whelan. These recordings will be listed in a forthcoming issue of our magazine, to enable further research to be carried out, as I think there may have been recordings on other labels. Can anyone help? Thank you, Frank Andrews, for your help already given.

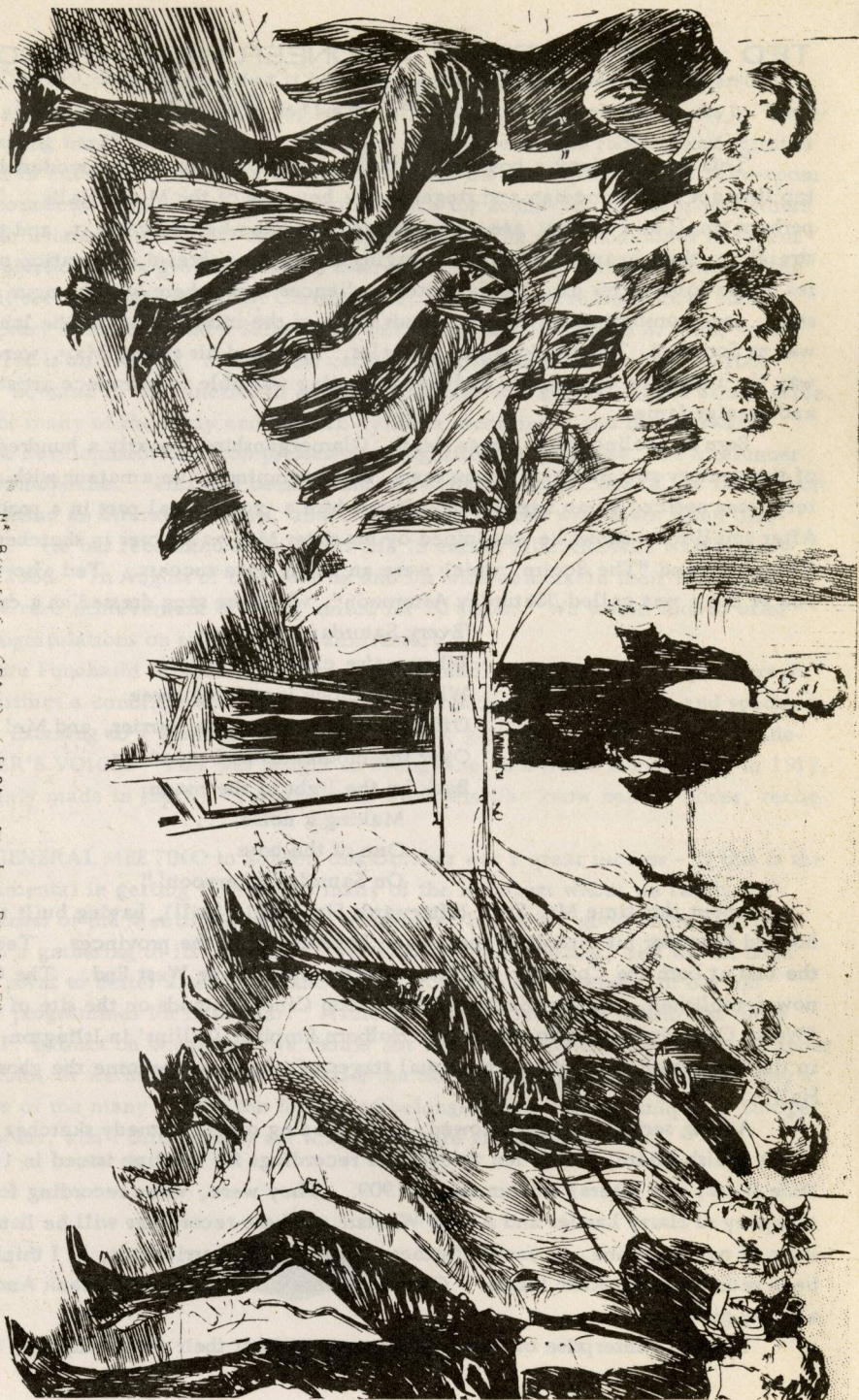
The next enterprise of Ted and May was to form their own company, in which they were

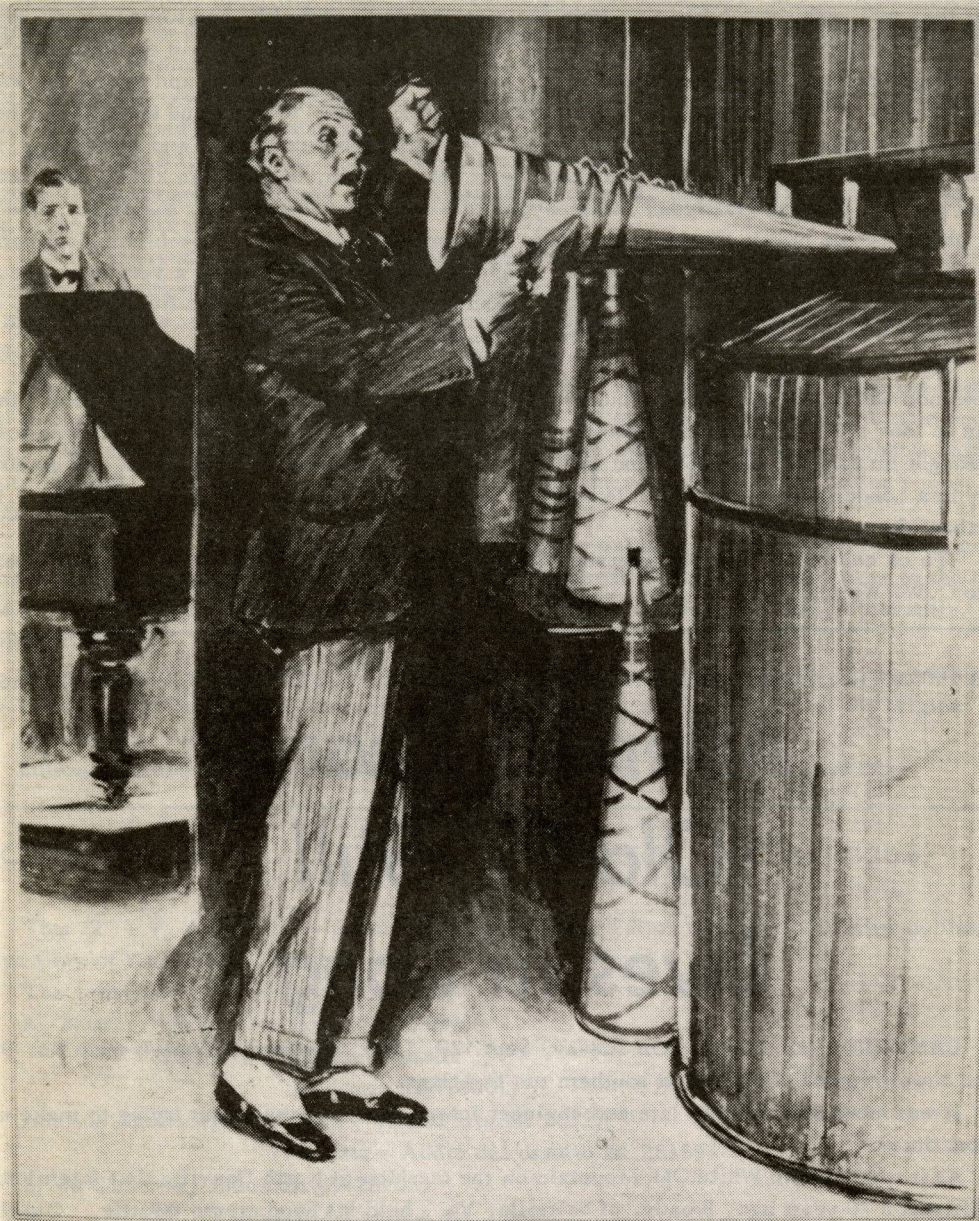
(By courtesy of R. Arnold)

"ALL ABROAD" AT THE CRITERION THEATRE. (See "AT THE PLAY" page 235.)

7
E.E.
1917

M^{rs} BOWLES'S SCENE WITH HER PHAROKAH





A NEW INSTRUMENT OF POLITICAL EDUCATION A NOVEL WAY OF APPEALING TO THE PEOPLE TO UPHOLD THE CONSTITUTION AN ORATOR SPEAKING INTO A GRAMOPHONE RECORDING HORN

joined by two brothers, thus enabling them to produce more elaborate shows for touring. Sometimes they met with some opposition from the more puritanical Welsh, and some posters, depicting a girl in tights, had to be stuck up by Ted himself! It has also been said that someone followed behind pulling them down again! Ted toured South Africa in 1912, and during the war years of 1914-1918 he and sister May appeared at all the leading theatres and entertained the wounded at hospitals and camps. A few years later they parted company, and regrettably, May leaves our story, as I do not know what became of her. Again, might some kind reader inform us and earn our undying gratitude? Can anyone tell us where, when or how she died? Ted's wife played beside him in the company under the name of Violet Wynn, combining considerable gifts as both a light comedienne and a fine romantic singer. They formed a very effective and happy partnership both on and off the stage. Their home was at Cowbridge Road, Cardiff, and sister May's was next door. The family was quite large.

The arrival of talking pictures was probably the main reason for the slump in Variety, and in common with other artistes Ted found work increasingly difficult to obtain. However, things began to look brighter when Sir Alexander Korda offered him a film contract in a starring role. He brought his family to London, and had barely settled down when he became ill and died suddenly in a London hospital in 1937, leaving his wife Violet, two sons and three daughters. He was about 60 years of age.

(To be continued, with an interview given by one of the sons, Mr. W.B. Hopkins, speaking to O.W. Waite).

The Phoenix Gazette, Phoenix, Arizona, U. S. A. September 27, 1973.

After 70 Years, 'Old 97' Still Lives In Song

DANVILLE, Va. (UP1) - On Sunday, Sept. 27, 1903, Southern Railway's train No. 97 pulled out of Monroe, Va., on its southern run to Atlanta.

It was more than an hour late and engineer Joseph "Steve" Broady was trying to make up the lost time.

As it roared down White Oak Mountain on the outskirts of North Danville that fateful Sunday afternoon 70 years ago, Broady, of Saltville, Va., held his hand on the throttle. Old 97 responded with a burst of speed.

WHAT HAPPENED in the next few moments became immortalized in the song "The Wreck of the Old 97".

The train, made up of two postal cars, one express and a baggage car, plunged off a curving trestle into a 75-foot ravine. Killed in the mass of wreckage were 11 trainmen, including Broady, who according to the song, "was scalded to death by the steam."

A coroner's jury met the next day and after three days of testimony returned a ruling that the wreck was caused by excessive speed.

SOUTHERN Railway Supt. E.H. Coapman of Greensboro, N.C., was one of the principal witnesses at the coroner's hearing. He testified that Broady did not have any special orders to make up for the lost time.

Old 97 was retrieved from the gorge and restored to service. It continued its run until 1907 when Congress stopped appropriations for its fast mail runs from Washington to Atlanta. The big 10-wheeler, once so punctual that southside Virginia farms set their clocks by its whistle, finally came to its end in a scrap pile at Princeton, Ind., 30 years later.

The scene of the wreck today has changed drastically in 70 years. The gorge has been filled in and a four-lane divided highway now occupies the spot where the wooden trestle once stood. The railway tracks have been torn up and Southern trains now use a line about a half-mile to the east. A historical marker, however, marks the spot of one of the nation's most famous train wrecks.

THE WRECK of 97 might have become just another train disaster had it not been for an itinerant song writer, David Graves George, a former railroad worker. George went to the scene of the wreck and wrote seven stanzas of verse. He set them to music and then, apparently, forgot about them.

In 1924, the Victor Talking Machine Co. recorded five of the verses. Almost overnight, "The Wreck of the Old 97" became a hit song. More than a million records of the original and later versions were sold.

Edison recorded the song on Blue Amberol number 4898, and on a Diamond Disc.

RECORD REVIEW

"RUBINI COLLECTION" SJ.G204.

This 12" L.P. is a skilfully produced re-recording of Edison Operatic & Concert cylinders by Syd Gray of Woodbridge, Suffolk.

The contents are as follows:-

A. Bonci:- (Lucia - Fra Poco (BA 29004)

(Rigoletto:- Questa o quella

La donna (BA 29001)

Adelina Agostinelli:- (Tosca - Vissi d'arte BA 28137

(Traviata - Addio del passato BA 28159

E. de Cisneros:- (Ben Bolt (BA28103)

(Home Sweet Home (BA 28145)

Marie Rappold:- Agnus dei (BA 28171)

Selma Kurz:- (Barbiere di Siviglia -

(Una voce poco fa (BA 28147)

Blanche Arral:- Mignon - Je suis Titania (BA 28125)

Marie Delna:- Le Profere - Ah mon fils (BA 28126)

Orfeo - Che Faro (BA 28135)

A. Giorgini:- Pescatore di Perle - Mi par d'udin ancora (Wax 30032)

There is a comprehensive descriptive page with the record, giving a resume of the developments leading up to the issue of these cylinders, with notes on the career of each artiste.

For those collectors who lack these fine recordings in the original form and for others who appreciate a convenient method of hearing these singers, this disc is to be strongly recommended.

A.B.

The record is available from:-

Mr. S. Gray,

The Rubini Collection,

Woodbridge,
Suffolk.

Price: £1.55p (post paid) in the U.K.
£1.65p (post paid) Overseas.

THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

REPORT OF THE ANNUAL GENERAL MEETING, LONDON, Saturday, 13th October, 1973.

27 members were present.

A welcome was given to Marvin Goldstein, our member from Chicago. The minutes of the previous meeting were read, followed by the Treasurer's report, who informed us that the Society was financially sound and membership was increasing. Tony then stated that owing to pressure of work due to the preparation of the magazine for the printer, the addressing and posting, he regretfully wishes to resign the office of Treasurer.

A copy of the Auditor's report will be published in the Hillandale News.

The Secretary reported that since his warning last year concerning the magazine - that unless a more serious attitude was taken with the publishing of the magazine - a very large and important section of our membership will be lost to us. He was pleased to report that this problem has now been overcome, and is at present running smoothly and successfully. A request was made to all members that in order to continue to run the magazine on time and full of interest, articles, pictures, drawings, etc. are needed urgently, especially for the Xmas issue. It was interesting to learn our membership is now 250.

The Chairman followed, giving his usual resume of the previous year's activities and called for a vote of thanks to Tony Besford, the retiring Treasurer, for services very satisfactorily rendered.

A proposal was read from Major Annand suggesting that a guarantee be given that there would be at least 4 programmes during the year devoted to Hill & Dale recordings (both cylinder and disc). A counter proposal was made and unanimously agreed that the number should be reduced to 3.

Barry Raynaud volunteered to look after our equipment at every meeting and to include the collection of subs at the beginning of the meeting.

The Chairman was also reminded that we are still awaiting a complete list of the Society's assets at present held by our Secretaries and John Carreck.

The election of officers was next on the agenda, and was as follows:-

Chairman:	Len Watts (re-elected).
Vice-Chairman:	Christopher Proudfoot.
Treasurer:	Jerry Laurie.
Secretary:	Bill Brott (re-elected).
Committee:	Barry Raynaud. Frank Andrews. Ron Armstrong.

During the discussion which ensued from A.O.B. it was agreed that our meetings will in future start at 7-0 p.m. on Tuesdays and 6-30 p.m. on Saturdays.

A most interesting meeting which lasted two hours and after a break for refreshment, Frank Andrews took the chair to give a special recital.

A rather longer than usual Annual General Meeting meant that not much time was remaining after the interval for the second part of the evening's entertainment, which was to have been the reproducing of both tracks of a tape recording of vintage discs, made by American member, Paul Charosh, in New York, U.S.A. and presented to Frank Andrews over a year ago. Only one track could be played owing to the lateness of the hour and the following items were heard, reproduced on the Chairman's machine and amplified through the Society's equipment. The machine was stopped at the end of each disc recorded, enabling a few remarks about each item to be read from Paul Charosh's own notes to our presenter, or, a "few pearls of wisdom" from Frank himself. The items heard were as follows:-

1. "Sister" sung by J.W. Myers on a 10" Imperial 44662, mtx. 6621D. P.C. remarked in his notes that this record featured the "Infamous" Leeds & Catlin Orchestra. (Leeds & Catlin were the American manufacturers of Imperials, which were single sided and were on sale in the U.K. before the 1914-18 war - including some Black Labelled Grand Opera recordings - F.A.).
2. "I don't want to play in your Yard", sung by George J. Gaskin, recorded on a U.S.A. 7" Berliner, No. 178; recorded 29th Oct. 1895. P.C.'s note says "Gaskin is widely regarded here as the King of Non-Singers. He led male quartettes during the '90s in Vaudeville and, although he did make records in England, most of his work was done here. He is really a recording pioneer. The above recording date is not an error and he also made brown wax North American cylinders as early as 1892.
3. "Hello Central! Give me Heaven". Also sung by George J. Gaskin on a Black & Silver 7" Columbia, No. 230, take one, recorded circa 1901/2. "Note," says Paul, "this is not announced - I can't imagine why it isn't - furthermore, the label credits Edward M. Favor, it is, however, most definitely Gaskin's voice!"
4. "Ben Bolt" sung by Edward M. Favor on a Black & Silver 7" Columbia, No. 208. Recorded circa 1901/2 - our American member's note says, "Favor had a fairly important

vaudeville/variety reputation. As late as 1898 he had star billing in New York, at Tony Pastor's, in a show which included the Four Cohans, George M. Cohan amongst them".

5. "Flora Waltz", cornet solo by Emil Keneke, on a 7" Climax, No. 15; recorded circa 1901/2. The short note stated "Keneke played with the Victor house groups as late as 1929, according to the Victor Master Book."

Before playing the next five items, Frank Andrews explained that the inclusion of three discs of cornet music came about because he had informed Paul Charosh that he was interested in the Brass Band Movement in this country and was extremely partial to recordings of solo brass instrumental work of the "fireworks" variety and so the next number of the tape was another solo item.

6. "The Seraph" cornet solo by W. Paris Chambers recorded on a U.S.A. Berliner 7" diam. No. 235W in New York on 14th July, 1898. The enclosed notes, anent this disc, said, "The fluctuating speed is on the original disc, not in my equipment. The quality of Chambers work comes through in spite of this, I think". Frank Andrews remarked afterwards that he thought Chambers was the equal of any of the leading soloists in the Brass Bands of today, who were performing at a very high standard.
7. "The Three Solitaires" cornet trio by Herbert L. Clarke, Walter B. Rogers, and Herman Bellstedt, accompanied by Sousa's Band, recorded on a 10" Grand Prize labelled Victor. No. 4456; mtx. B2463, take one, recorded circa 1905. Paul Charosh said he had recorded it, although later than the others because of the particularly fine ensemble cornet work. All the soloists were members of Sousa's Band and Rogers, he informs, eventually became house director at Victor. All were agreed that this was a superb piece of cornet technique and one could feel the Sousa influence even though he may not have actually conducted at this session.
8. "Kathleen Mavourneen", sung by William F. Hooley on a Victor 10" Dog Monarch, No. 644, recorded 25 March, 1902. "I enjoy this rendition," says Paul, "on its merits, as much as I do that of Adelina Patti's recording."
9. "The Shades of the Palm" from "Floradora" sung by "Ed. Franklin" on a 9" "etched centre" Zonophone, No. 544, recorded circa 1901. The note remarks that "Ed. Franklin" was a pseudonym for Emilio de Gorgoza, also, (I don't know if this comes across on the tape), but Zonophones of this period were frequently very well recorded. Oh yes! I've pitched this to the score; it is neither too fast nor too slow".

Last Item. "I'll sing Three Songs of Araby", sung by "Isabelle Cannon" recorded as a needle cut record on a Pathe Actuelle, No. 025095; pantographed from a Pathe vertical cut Master Cylinder recording, matrix 66534-1, circa 1917. Paul Charosh holds that the vertical cut Pathe disc, which he also has from the same master, shows off her marvellous voice to great advantage. He included this disc on the tape to introduce the voice of this singer to Frank Andrews. Most of "Isabelle Cannon's" records were made under her real name of Eleanora de Cisneros!

There being no time to play the second track, we were promised that it could be heard on another occasion, if so desired. A list of titles and artists were read out just to whet our appetites. Michailowa; Selma Kurz; Roma; Belle Davies; Charles Foster; Eugene Stratton; Burt Shepard

and Steve Porter were some of the names mentioned.

A vote of thanks was moved by the Chairman both to Frank Andrews and to Paul Charosh for providing a short but very interesting programme.

Here is the programme for the following year:-

Nov. 1973	Christopher Proudfoot - History of H.M.V. Gramophones.
Dec. 1973	"Free for all" - (bring any interesting record or cylinder).
Jan. 1974	John McMahon - British Opera.
Feb. 1974	Timothy Massey - John McCormack.
Mar. 1974	Tapes and Slides from Los Angeles member.
Apr. 1974	Bruce Moss - BIA's & Diamond Discs.
May, 1974	Len Watts - Pathe's.
June 1974	Frank Andrews - Columbia Part II.
July 1974	President's Evening.
August 1974	Bob Blythe.
September 1974	Ernie Bayley - Music Hall.
October 1974	A.G.M. - Tony Besford - Cylinders.

There will be a "free for all" at every programme after the interval, so please bring your treasures.

Receipts and Payments A/c as at 31st August, 1973.

RECEIPTS			PAYMENTS		
71/72			71/72		
242	Balance c/f	98.44	268	Postage	396.19
629	Subscriptions	877.91	523	Printing	647.55
383	Reprints	478.92	40	Stationery	17.60
92	Books	36.31	909	Purchase of stock for re-sale	328.35
14	Advertisements	10.76	69	Miscellaneous expenses	11.93
520	Sales of parts	206.36	-	Refunds	146.57
27	Miscellaneous sales	43.21	98	Balance c/f	203.72
1907		1751.91	1907		1751.91



This cartoon appeared in the House Journal of RCA Photophone (now RCA - Gt. Britain) soon after the war.

Nipper, of course, listens to the Gramophone, as he has since the 1890's, but Pluto prefers the "non-sync" unit - so called as the first cine sound-systems were discs - usually 16" $33\frac{1}{3}$ rpm, inside-start (mid-1920s) on shellac or vinyl - and were not synchronised with the Film.



MATRICES AND SINGLE-FACE NUMBERS REQUIRED FOR COMPLETION OF HMV 'C' LISTINGS

Within the next few days, you should be hearing from Mr. Michael Smith, with an appeal for matrix and single side numbers for "H.M.V. " "C" series 12" discs. I don't know exactly how many more are required - they are all early issues, mostly from the coupled-up "Monarchs". We have taken down all the matrices in the B.B.C.'s stock and we spent a day at Roger Thorne's going through all his stuff, so I imagine that there is not that great a number of "wants" left. We have the complete listing of the Catalogue, there being only about 40 numbers not issued out of the 4,000 (plus) issued.

I hope you can add your weight in this appeal to members to come forward with any information that they may have. This "C" series is the longest running series of any in the U.K. and belonging to the Gramophone Coy. Ltd. is the greatest repository of every branch of entertainment and instruction performed by first rate artists. Leonard Petts has written a very informative Introduction, which I have seen, and we should, as a Society, have a mention in the "Thanks to" section.

Frank Andrews.

Frank Andrews has suggested that I send you a copy of the missing matrices and single-face numbers which are required to complete our listing, for inclusion in The Hill and Dale News next issue. I hope you can include these for us, which will be much appreciated as we are now nearing completion of the HMV 'C' listing.

Michael Smith.

Matrices and Single-Face Numbers required for completion of HMV 'C' Listings :-

C. 104, 108, 111, 114, 115, 116, 119, 123, 126, 131, 136, 138, 139, 140, 145, 148, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 171, 172, 173, 174, 175, 177, 178, 181, 182, 183, 185, 186, 187, 188, 190, 192, 195, 199, 201, 204, 206, 208, 214, 215, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 232, 235, 236, 242, 243, 245, 246, 249, 251, 252, 253, 255, 256, 257, 262, 265, 266, 267, 268, 269, 270, 274, 276, 279, 280, 284, 287, 288, 291, 292, 293, 295, 296, 297, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 311, 313, 315, 316, 317, 318, 321, 322, 324, 325, 327, 328, 329, 335, 337, 341, 342, 344, 346, 347, 348, 349, 350, 351, 352, 353, 356, 357, 358, 360, 361, 362, 364, 366, 367, 368, 370, 371, 372, 373, 374, 377, 380, 381, 383, 385, 386, 387, 390, 392, 393, 394, 398, 401, 404, 406, 407, 408, 409, 417, 419, 421, 422, 424, 430, 435, 436, 440, 442, 446, 451, 455, 457, 458, 460, 462, 464, 465, 467, 468, 469, 470, 472, 476, 477, 478, 481, 482, 483, 484, 485, 486, 488, 490, 491, 503, 504, 505, 506, 507, 508, 510, 511, 512, 513, 514, 516, 517, 520, 521, 522, 525, 537, 558, 561, 581, 582, 583, 584, 585, 587, 588, 589, 598, 599, 600, 601, 604, 608, 609, 613, 621, 622, 623, 624, 625, 626, 629, 637, 638, 639, 645, 647, 649, 651, 652, 653, 654, 655, 656, 659, 660, 661, 662, 666, 671, 675, 677, 682, 684, 687, 688, 689, 690, 691, 692, 695, 697, 698, 700, 704, 705, 707, 708, 709, 711, 714, 716, 718, 723, 727, 728, 730, 731, 732, 734, 735, 736, 737, 738, 746, 747, 750, 752, 753, 754, 758,

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1000, 1001, 1004, 1006, 1008, 1009, 1018, 1020, 1025, 1041, 1043, 1048, 1053, 1069, 1070, 1071, 1073, 1074, 1077, 1079, 1082, 1088, 1090, 1094, 1096, 1097, 1100, 1106, 1108, 1110, 1112, 1113, 1117, 1118, 1121, 1123, 1139, 1154, 1155, 1157, 1165, 1168, 1171, 1176, 1181, 1185, 1194, 1201, 1206, 1212, 1213, 1214, 1216, 1219, 1224, 1226, 1227, 1228, 1230, 1241, 1243, 1256, 1257, 1262, 1264, 1272, 1274, 1317, 1318, 1321, 1322, 1339, 1350, 1370, 1371, 1372, 1375, 1376, 1380, 1381, 1383, 1384, 1385, 1388, 1389, 1393, 1396, 1408, 1416, 1417, 1418, 1423, 1424, 1427, 1435, 1437, 1441, 1443, 1447, 1460, 1465, 1472, 1478, 1482, 1506, 1508, 1509, 1524, 1530, 1535, 1536, 1539, 1548, 1552, 1622, 1623, 1627, 1640, 1643, 1683, 1696, 1700, 1707, 1708, 1735, 1741, 1745, 1751, 1755, 1758, 1769, 1775, 1778, 1779, 1788, 1790, 1809, 1817, 1823, 1829, 1839, 1840, 1846, 1851, 1852, 1890, 1897, 1899, 1982, 1989.

2044, 2049, 2068, 2075, 2077, 2084, 2091, 2094, 2178, 2186, 2193, 2231, 2242, 2265, 2272, 2283, 2301, 2371, 2383, 2395, 2404, 2464, 2536, 2537, 2538, 2539, 2542, 2543, 2544, 2545, 2546, 2591, 2600, 2641, 2653, 2672, 2693, 2732, 2741, 2833, 2999.

3138.

4277, 4280.

Please send all information to MICHAEL SMITH, [REDACTED] RAINHAM, KENT, ME8 0HG.

A Review of some facsimile publications from A.P.M.

Allen Koenigsberg's "Antique Phonograph Monthly" is published from [REDACTED] Brooklyn, New York 11203. Now in its seventh issue, at the time this was written, the magazine has carried newly re-discovered material and illustrations, and carries a large members' advertisement section.

Concurrently with this publication, Mr. Koenigsberg has steadily built up a collection of facsimile booklets for sale, printed on high-quality paper and with coloured covers, details of which were outlined in the leaflets distributed with the last issue of "The Hillandale News".

Here are some further notes on those listed by title only in the leaflet.

List No. 1. "1899 Chicago Talking Machine Co's Catalog. 64pp. @ \$3.25.

This company produced the "Polyphone" attachment kits, which allowed the mounting of two reproducers and horns to run in the same groove of the record, giving enhanced volume. The company sold the kits and also assembled them to Edison and Columbia phonographs. The

Edison "Suitcase" models of the "Standard" and "Home", the early 5" Concert and Gem were adapted. Columbia Eagle, AT and Home Grand machines in their unconverted form were also offered, and the last 33 pages of the booklet list their large Concert size and standard cylinder records by title and number. The cover is in two tones of blue with red highlights.

List No. 8. 1906 Columbia Graphophone Catalog. 32pp. @ \$3.25.

The full-colour cover illustrates "Uncle Sam" enjoying the performance of a model BE or BF Graphophone. Inside, the long-mandrel models BC, BK, BE, BF and BG are illustrated, followed by disc machines types BH, BI, BD and various accessories.

List No. 15. 1898 Combination Catalog. 64pp. @ \$4.95.

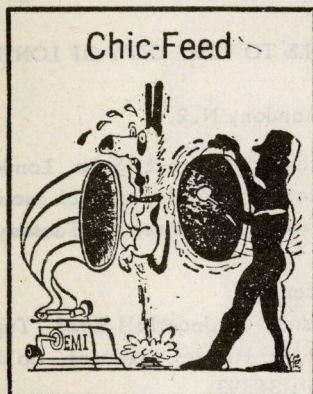
This catalogue carries the name "Compagnie Generale de Cinematographes, Phonographes et Pellicules". A list of replacement parts for Graphophone type reproducers and recorders is followed by illustrations of Graphophones including the early Model A; horns with many shapes of neck, early Edison and Pathe machines, hearing tubes and accessories - in fact, a very comprehensive coverage for the phonograph enthusiast of that day (and this).

A.D.B.

ERRATA

I wish to apologise for an error in the spelling of the names of Mr. Myddleton and Mr. Binge, in respect to the article on Mrs. Mayerl's "At Home", the above spellings being correct.

Due to pressure of space, "The Early Years of the C. L. P. G. S. by Frank Andrews has been held over until the next issue.



(By courtesy of the "Daily Express")

HILLANDALE NEWS is published on behalf of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, Road, Gt. Yarmouth, Norfolk, to whom all advertisements should be sent.

President: Major H.H. Annand, [REDACTED] Hillingdon, Middlesex.
Vice-President: Mr. G. Frow, [REDACTED] Sevenoaks, Kent.
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Hon. Secretary : Mr. W. Brott, [REDACTED] West Finchley, London N3 1PG.
Committee : Messrs. B. Raynaud, F. Andrews, R. Armstrong.

TREASURER'S NOTES

In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
New Zealand Airmail	£2.20 per year
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased).	£2.20 per year
U.S.A. and Canada	\$5 Surface Mail
	\$6 Airmail

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address : Mr. J. Laurie, [REDACTED] London, N.2.

MEETINGS are held at the "John Snow" public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6-30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m.

In addition, regular meetings are held at the following centres :

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.
MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone : [REDACTED]
MANCHESTER Details from the Secretary, Mr. A.E. Hock, [REDACTED], Croston, Lancs.
VICTORIA, AUSTRALIA Details from Mr. C. Gracie, [REDACTED] Victoria 3408, Australia.
ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED], Zurich, Switzerland.